

## treadle talk ~

It has always been my contention that if you attend a weaving conference and can't get at least one good idea you must be very blind or numb.

At the Southern California Conference at Anaheim in March I enjoyed very much the panel discussion by the young weavers. Life goes by so fast these days that we often don't take time to find out what other people are doing. Though I cannot say I agreed with all the panelists' ideas and concepts, I must say I thoroughly enjoyed hearing about their projects and personal approaches to their weaving.

One young man's idea of doing a "thing" in the park intrigued me no end. The "thing", I don't remember what he preferred to call it, was letting all his students weave, crochet, knot, knit — any technique allowed — a fabric sculpture that evidently covered much area. As I understood it — everyone interested just tied on a piece of yarn and added their "thing" and it just grew and grew and grew all over the place. Sounded like much fun and I plan to get one started on my patio. Will invite all the students and customers to participate and we'll just see how Mary's fabric garden-sculpture grows. Who knows, it may grow right off the patio and encompass the whole village of Sedona and its towering red rocks. Come join us, won't you?

*Mary Penheltou*

# THE LOOMING ARTS

MARCH / APRIL 1970



VOLUME 5 NUMBER 2





“ . . . I've had a subscription to 'Looming Arts' since you began publishing it, and look forward to each issue.

I keep the issues in a loose leaf binder, and pass the volume around among members of a small weaving study group to which I belong, so it is well used.

I wouldn't think of letting my subscription lapse! . . .”  
— Lucie Montavon, Denver, Colorado

“ . . . I am always so pleased when the magazine comes that I have to read it from cover to cover. This I have done and I got a big smile when I read FRED SAYS . . . I doubt if anyone at the Festival missed playing the 'bandits' at least once. The last night I was there my son and his wife had come from California to pick me up and we spent about two hours losing our money. Then all at once my luck must have changed. I won 11 jackpots in less than thirty minutes and my arm was so tired and I had several paper cups of nickels and I suggested I call it a day. I cashed in and I had enough to take the three of us out to a great place to eat when we got back to California. My sons said it was beginner's luck.

. . . Thanks again for such an interesting magazine and may you both be blessed with continued good health and happiness . . .”

— Jennie B. Snider, Linwood, Kansas

#### ACTIVITIES AT THE STUDIO

March and April kept us busy California conference-ing! The Southern Conference of California Handweavers met in the middle of March at Disneyland Hotel in Anaheim, California. Your editor was not a little proud of herself for navigating the freeways, judging fashion show at conference, manning booth and taking in sights of Disneyland all without benefit of Old Fred . . . who was too busy at home on the assembly line.

Somehow we found time to give weaving demonstration in Sun City near Phoenix and to participate in the State Bowling Tournament with the Mary Pendleton Handweavers team (yours truly took honors in a side tournament), then off to Northern California Handweavers Conference at the Monterey Fair Grounds at Monterey, Calif. Busy time and climax of return trip came when I slid off highway on a patch of ice not far from Flagstaff. Nothing hurt but my feelings.

Come to think of it, none of these things took place at the studio. But we surely were active!

#### STATEMENT OF PUBLICATION AND SUBSCRIPTION RATES

The Looming Arts is published bi-monthly beginning January 25 of each year. Subscription rates: United States and possessions: Issue with 4-harness designs and samples \$4.50 a year or \$1.00 single copy; above issue plus an additional multi-harness design \$6.00 a year or \$1.35 single copy. Pan American and foreign - \$1.00 per year extra. Mary Pendleton, editor and publisher. Business office: Box 233, Jordan Road, Sedona, Arizona 86336. Phone: Code 602-282-3671.

## Interstices ~

*In America We Do Not Speak Of The Lotus*

*In America we do not speak of the lotus,  
But of straight lines and crosses*

*Turned into clover leaves for express purposes,  
Directly divided and driven*

*To ponderings previously proven.*

*What slowly unfolds escapes notice,*

*In America we do not speak of the lotus.*

*Marilyn Francis*

A copy of the above poem printed on quality parchtex may be purchased by sending \$1.50 to — The Pendleton Shop, Box 233, Sedona, Arizona 86336.

## Fred says ~ ~

Mary has been off to the conferences showing our line of looms. The response has been truly great and the orders are flowing in like a river. Old Fred had to get a helper and now I'm looking for some high production machinery to make things a little easier on the old man. After the bigger machines I suppose I'll need bigger shop space to hold them.

We've sure got growin' pains.

#### PENDLETON FABRIC CRAFT SCHOOL

July 13 through August 21, 1970

Our pleasant air-cooled studio will be the scene of the third Fabric Craft School. Spend one week or six in the fabulous red rock country of Sedona and Oak Creek Canyon studying about yarn and fabric.

**HANDWEAVING** - Week beginning July 13 and continuous. Beginning and advanced. Mary Pendleton, instructor.

**CREATIVE STITCHERY** — Week beginning July 20. Mary E. Heickman, Houston, Texas, instructor. B.A. and M.A. Many shows to her credit.

**NAVAJO WEAVING** - Week beginning July 27. You will enjoy working with our Navajo Indian weavers from the reservation.

**CONTEMPORARY JEWELRY** - Weeks beginning Aug. 3 and 10. First week - beginning jewelry. Second week - Lost Wax Technique. Gina and Bob Winston, Scottsdale, Arizona, instructors. Bob Winston has been represented in many national shows and has won many national awards.

**MACRAME** - Week of August 17. The contemporary approach to the art of creative knotting. Roger Thomason, Springfield, Mo., instructor. Instructor of Art Southwest Missouri State College.

**REGISTER NOW** - Enrollment limited. Write for details. The Pendleton Shop, Box 233, Sedona, Arizona 86336.

CASEMENT FABRIC - Economy Type

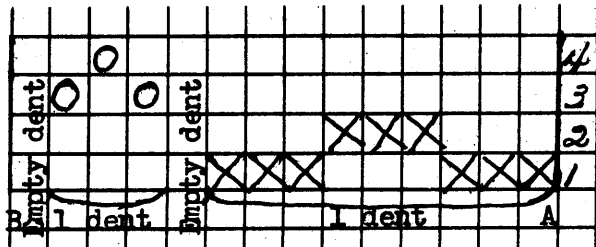
This is my favorite fabric to design - casement cloth. There are so many opportunities to be different. Most anything goes in a casement cloth.

The sample we have for you here is fast, easy weaving; and, yes, you guessed it, it's another one that we weave wrong side up. That's why it's so easy. You are lifting just one harness at a time.

The easiest way to wind this warp is to use a paddle. Thread the three white rayon flake and the nine Pearl 10 cotton into the paddle. That's a complete repeat. Two repeats to an inch. Makes it very easy to figure . . . and it is also a very inexpensive fabric to weave. The flax tow yarn for the weft is one of the cheapest yarns you can use. You might call this an economy casement - both in time and money.

Warp: White 2 ply rayon flake and Pearl 10 cotton  
 Weft: 8 lea flax tow yarn

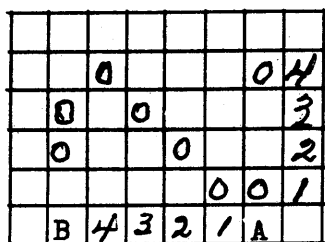
Threading draft



Threading directions:  
 Thread A to B as desired.

o = White rayon flake  
 x = Pearl 10 cotton 1460

Tie Up for weaving wrong side up



Reed: 8 dent, sleyed as follows:

3 rayon in one dent, empty dent, 9 cotton in one dent, empty dent, repeat.

Equivalent to 24 ends per inch. I really like this in a 9 dent reed better but I didn't have one when I went to weave the sample.

Weaving directions:

Treadle 1-2-1-2-1-2

Treadle 4-3-4-3-4-3

Repeat.

If you wish to weave a tabby heading, use treadles A and B. Weft should be beaten to about 18 picks per inch. To finish, steam press.

## BY REQUEST – Beginners Project

A number of readers have requested a project for beginners and several have particularly asked for hot pad and pot holder ideas. We sell a lot of these in our shops and are pleased to share a few designs.

*Two-harness designs* - No. 1 in photo - Mixed warp of novelty yarns, open uneven sleying. Weave four rows cotton heading. Fasten off. Golden rod stem (from my Ohio days), 2 rows fine Chinese reeds, (don't know where to get these any more). Repeat and end with 4 rows cotton heading. Knot fringe.

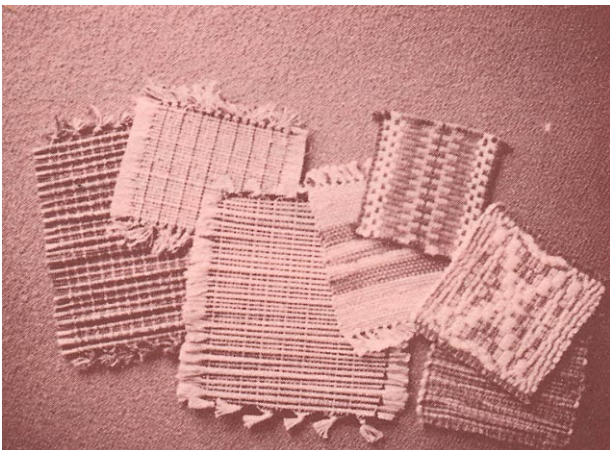
No. 2 in photo – Warp is mixed novelty yarns and carpet warp. Weave four rows heading with carpet warp. Put many strands of sisal in one shed. Alternate with carpet warp. Vary the amount of sisal you put in so some areas are thicker than others. End with 4 rows heading. Knot fringe.

No. 3 – Warp is Pearl 5 cotton sett open. Every so often put three warp ends in a dent and leave empty dents on either side. For weft alternate Lily cotton rug yarn and corn husks.

No. 4 – Miniature rag rugs (use very narrow strips) make good hot pads and pot holders.

No. 5 – Use Lily rug yarn and “inkle” weave on your floor loom. Make up your own color arrangement with about 120 warp ends. Thread for tabby weave. Remove reed as you do not use it. Tie warp to apron. For pushing weft into place use a thin flat stick shuttle with weft yarn wound on one side only. For weft use two or three strands of rug yarn same color as edge warp yarns. To finish zigzag on sewing machine *over* first and last weft yarns. This number of warp ends should finish about 7” wide. Warp is drawn together so weft does not show.

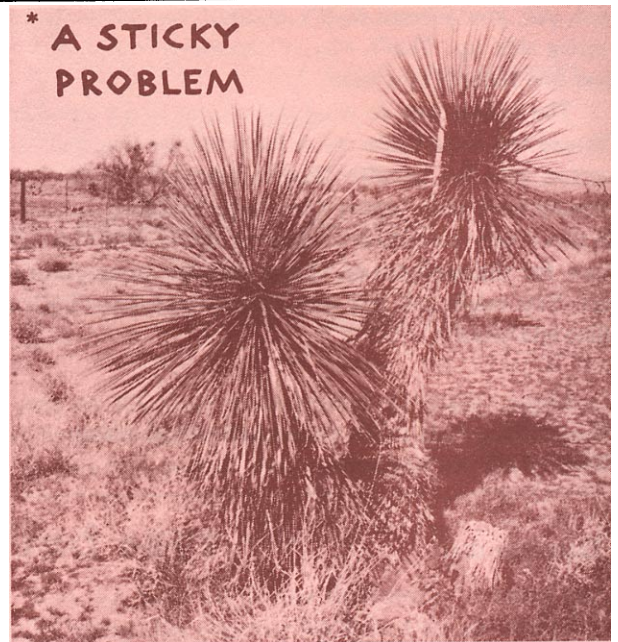
*Four-harness design* - No. 6 - Select any large overshot pattern that will work into a 7” width. Coverlet patterns a good source. Sett carpet warp 12 ends per inch. We used four colors in our warp. Use three strands Aunt Lydia rug yarn for weft and carpet warp for tabby. To finish zigzag on sewing machine right next to the first and last pattern thread. Cut leaving a ¼” fringe.



A variety of handwoven hot pads and pot holders.

No. 7 - On the above overshot set up you can weave just plain tabby with the three strands of Aunt Lydia rug yarn, each strand a different color if you like.

Sharing goes both ways. Now, how about you sending me a pot holder or hot pad idea to share with our readers?



How to finish – hand finish as opposed to machine finish.

In the early days of my weaving it was an established fact that you didn't use machine stitching for the finishing of handwoven pieces. I always conveyed this to my students and frowned upon machine finishing when I saw it on other weaving. In this instance I'm referring to the finishing of place mats.

For many years I finished mats by hand with a needle doing a hem-stitching-like finish right on the loom. When we started doing place mats by the hundreds, this hand finishing became a problem. I decided on an experiment.

I finished a group of mats by hand on the loom and I finished a group of the same type mats by zigzagging them on the sewing machine with matching thread. They were all put out on the counter for sale. 90% of the customers didn't notice the difference in finishing nor did they particularly care how the mats were finished as long as it was neatly done.

The moral of this story – If you're in business and time has to be converted into dollars and cents, then the faster way must be used or you may be pricing yourself out of the market. If you're weaving for your own pleasure, then do it the way you personally prefer it. I find compromise is often a necessity.

*\*Joshua Tree – Yucca brevifolia. Fine forests of these tree-like yuccas grow in southern California and Arizona high desert, up to 3500 ft. They bloom from March to May. Yucca is an important resource to Indians of Southwest. Buds, flowers, stalks are eaten; fruit is ground into meal, and fibers of leaves used for rope, mats, baskets, sandals, etc.*



*Tree hanging  
by Magrita Klassen.*

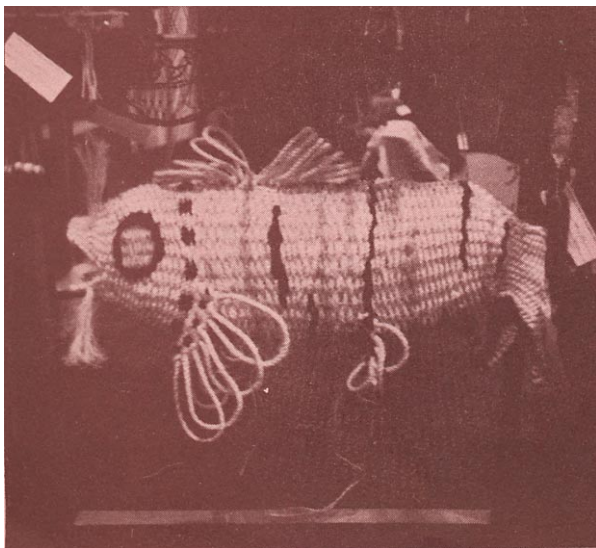
## CONFERENCE TIME OF YEAR

What better setting than Disneyland for a conference with the theme - Weaving Wonderland? The Seventh Biennial Southern Conference of California Handweavers was March 14, 15, 1970. 568 registrations and 578 paid admissions on Sunday.

Awards: Best Booth - Saturday Spinners; Best of Show - Eloise Cunningham for an 8 harness hard-age. Three special awards in fashion show to Joyce Jensen, Eloise Cunningham and Trudy Gray. In all, 137 ribbons were awarded. We thought the woven fish by Helga Miles, South Coast Weavers, was great fun.

April 25 and 26 was the Northern California Handweavers Conference at the Monterey Fair Grounds. Calif. This conference is one of the largest though I do not have the actual attendance figures for the 1970 event. When you have a commercial booth, you do not get time to really see the exhibits. However, this hanging which measured about 3½' by 8' or so was very handsome. It was executed by Magrita Klassen, Sonoma, California.

If you didn't attend the conferences, you missed a great deal.



*Woven fish by Helga Miles.*



*Just a few hours drive from Sedona is the Navajo Indian reservation. If you're lucky, you may find a Navajo weaver at her loom. It's an interesting country. They are interesting people.*  
- Photo by Roben

## IT'S A CHALLENGE - I THINK

by Bill Etter

Each issue of the "Looming Arts" is born under the light of the midnight oil. Publisher, Mary Pendleton, has got to be the most energetic person to come along in some time. Writing, editing, and planning of "Looming Arts" takes place long after the looms in the studio are quiet.

But my story is about what happens after Mary is done. I'm the printer. Printing I know - LOOMING I don't.

In fact I haven't seen a live SKEIN or a SLEY on the street in years. As patient as my typesetter is, TWINING her way through the SHEDS is no small chore. Once the copy is set (not understood) it must be proofread. The publisher is fussy about that. That is when I get my tongue WRAPPED around a WARP and my REED won't TREADLE. I WEFT a lot, then HEDDLE over the layout table trying to DENT and BEAT too much copy into too small a FRAME. And woe is me if I don't SELVAGE it all. Mary then makes a final check to see if I have the WEAVING DRAFTS and TIE UPS in their proper places. X's and O's sometimes get misplaced but we have to TABBY them back.

The printing is easy. A pressman looks at the sheet as a whole, not the copy. Once printed, "Looming Arts" is SHUTTLED up the street to the LOOM place where the elves are sitting on their SECTIONAL BEAMS merrily TREADLING away at the samples. Bound with a colorful THREAD - the issue is ready. Whew . . . .

But it's fun doing "Looming Arts". Maybe this year I'll go to the Fabric Craft School and find out what it's all about.

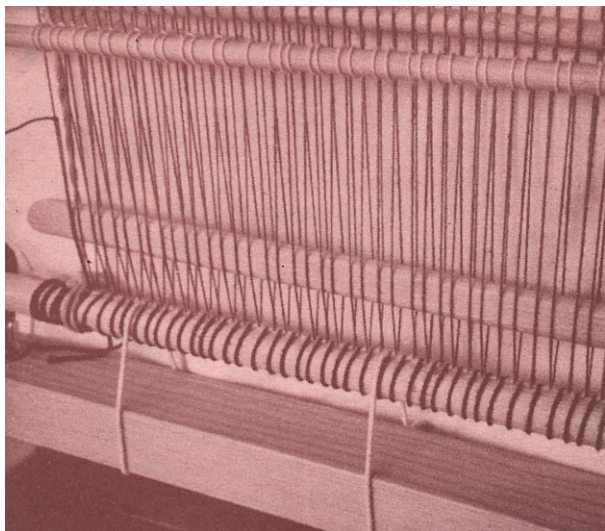
(Continued on page 7)

## NAVAJO WEAVING - Part 5

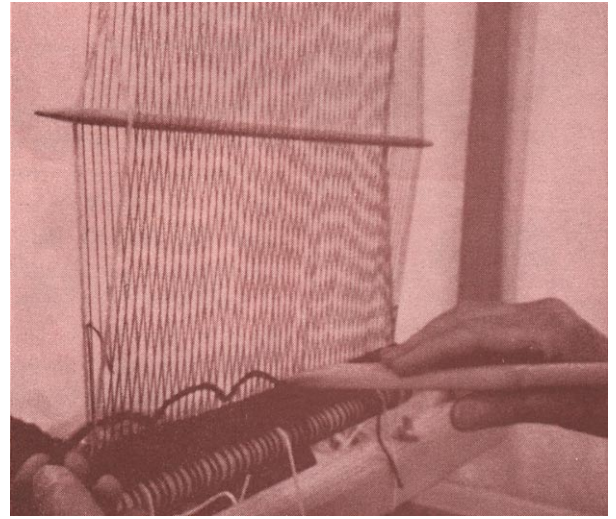
If you have followed the directions so far, you are now ready to begin the actual weaving of your Navajo rug. You will need enough weft yarn for your project, several battens of different width, and a comb – fork-type tool – for beating weft into place. Be sure the weft is all the same size, same thickness and same twist and heavier than warp. Too much variation in the weft can cause problems. Now tighten the warp very tight and you are ready to begin.

The first and last four rows of the weaving are different from the regular weaving. You want to break up the pairs of warp ends as they stand at the twining cord. With your batten pick up and go over two warp ends, under two warp ends, etc., across the warp being sure that you are splitting the pairs. You may have to begin the pick up with under *one*, then go to over two, under two, etc. to make it come out right. Depends on whether you have single warp ends at either edge of the warp or all warp pairs. See photo 1. In viewing the photo please note that after the pick up alternate pairs of warp ends form a loop through the twining cord while the other pairs cross between the twining cord and batten. Turn batten on edge and from right to left put your weft in opening made by batten (shed). Beat weft into place turning end of yarn back into shed to fasten. Yarn should be loose enough in shed to allow it to be well beaten down between warps. For the second row pick up the opposite warp pairs. The third row is like the first; the fourth row like the second. After you weave these four rows, your weft is on the right side. Since you are probably weaving a solid stripe, it is permissible to wind weft yarn on a narrow stick shuttle. The Navajo, if she used a shuttle at all, would wind her yarn around a slender reed. When you are using several colors in pattern, you use short lengths of weft that you put through the shed with your fingers. See photo 3.

You are now ready to begin weaving the regular way with the pull shed or the stick shed (for description of



1. Splitting pairs of warp for first and last four rows of weaving.



2. Weaving from right to left with left side selvage threads split over batten in horizontal position. Position of comb when in use. The process of putting a lot of weft in shed so it will pack down between warps. You start beating at bound end of weft and work towards free end.

these sheds see Vol. 5 No. 1 Navajo Weaving). The position of the edge warp yarn is very important because it tells you which selvage threads to split. After you make your shed, split the selvage threads on the side that has the edge warp yarn on the *back* of the batten. Our instruction begins with the shed that puts the *left* edge warp yarn on the *back* of the batten. Insert batten. Split the *left* selvage threads and put one thread to front of batten and one to back. Right selvage threads remain in back. See photo 2. Turn batten horizontal. Insert weft in shed. Beat. Remove batten. Change to other shed. Insert batten. Split the *right* selvage threads and put one to front of batten. Left selvage threads remain in back. Turn batten horizontal. Insert weft. Beat. Repeat the above two rows as desired.

If you have an *uneven* number of warp yarns, you will find on one shed both edge warp yarns come to the *front* of batten and on the other shed both edge warp yarns go to back of batten. When both edge warp yarns are on the *back* of batten, you split both *right and left* selvage threads. On the opposite shed you do not split at all.

At regular intervals twist the selvage threads by putting the opposite one to the front of the batten. Twist should be made often enough so the skips on edge are not too long. In between, the weft must go around the same edge strand until the twist is made. The inside one of the pair is always the one to do the twisting. As you work, the twist builds up above the weaving on the selvage threads and you have to untie and release this.

Your comb should be in your hand at all times. While you are making sheds, inserting batten and splitting selvage yarns over batten, the comb is held loosely turned down out of the way. See photo 3. When you are beating the weft into place, hold the comb as shown in photo 2. The hammer motion used in beating the weft into place comes from a loose wrist movement. It is not a "pressing" motion. The motion must be firm and strong.

Navajo rug weaving is a type of tapestry weave and therefore the weft must cover the warp. The weft should be coarser than the warp and more loosely spun. It must fill the space between the warp threads but not be so loose as to leave loops on the surface. If all of a sudden the warp threads look closer together in some areas, you are not allowing enough weft in the shed. Do not let the edges draw in. Keep your warp very tight – adjust often. Too loose a warp tension can cause tightness in the weaving.

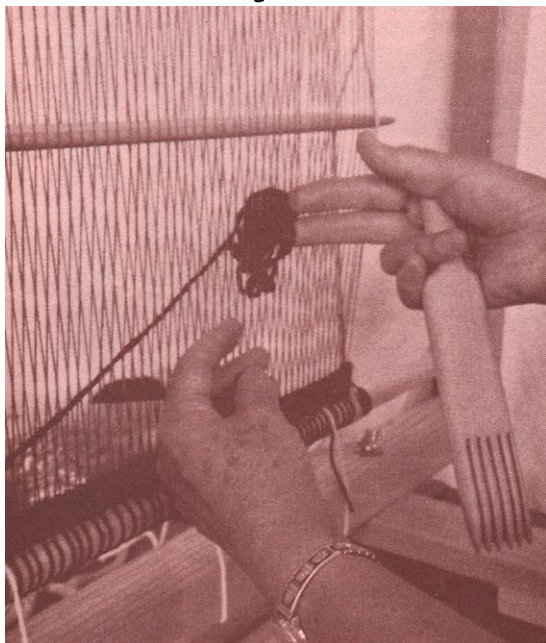
Join yarn by overlapping it in the shed for a short distance. Avoid joining yarn near edge.

The weft should be laid in the shed diagonally and beaten down from the bound end towards the free end. If you prefer, with the aid of the point of your comb you can set the weft at intervals and then beat down the slack of the big loops evenly. We call this bubbling. See photo 2.

If your web is not building evenly, it means that you will have to fill in. Possibly your yarn is not all the same thickness or some is a softer twist and beats down more. To correct this, insert weft in shed to opposite side of low place. Bring weft to front of weaving. Change shed and weave back across low place, bringing weft to front of weaving. Change shed again and weave on across the warp in same direction as you began. In other words you have woven two more rows in low area.

If you have to fill in for just an inch or so, you do not need to change sheds as such, but after you have woven across low area and brought weft to front of weaving, turn batten to vertical position and pick up opposite shed with your fingers. Insert weft and weave over low area bringing weft to front of weaving. Turn batten horizontal and weave on across warp.

Next issue: Pattern weaving with several colors.



3. Moving the weft through warp with fingers from left to right with right side selvage threads split over batten. Position of comb when not in use.

#### YARNS SELECTED FOR YOU

For some time now we have been searching for a quality worsted yarn similar to Fabri that went off the market years ago. The samples we have here have a lovely soft quality that remind us of Fabri.

2/20 worsted - 4,920 yds. per lb. In 4 oz. skeins. \$1.85 per skein plus shipping. Send sample when you order.

Don't forget, we have the beautiful Knox Mercerized linen and Navajo handspun wool yarns, among others. We are also stocking the complete new line of Macra-Cord for knotting. Write for samples. Be sure to add plenty for postage and insurance. We'll return any overage in stamps. Order from The Pendleton Shop, Box 233, Sedona, Arizona 86336.

#### IT'S A CHALLENGE (Continued from page 5)

*About the author – Bill Etter, a long time resident of Sedona, took up printing a few years ago. In fact, we think he did his practicing on The Looming Arts. We didn't know he was a writer ?? until he came forward with this article after our call for interesting articles for our Guest Column. We have always been happy with his printing jobs but I'm not too sure he'll ever make a weaver. I don't think he understands our language.*



Mr. Coalby assists Fred in the making of shuttles.

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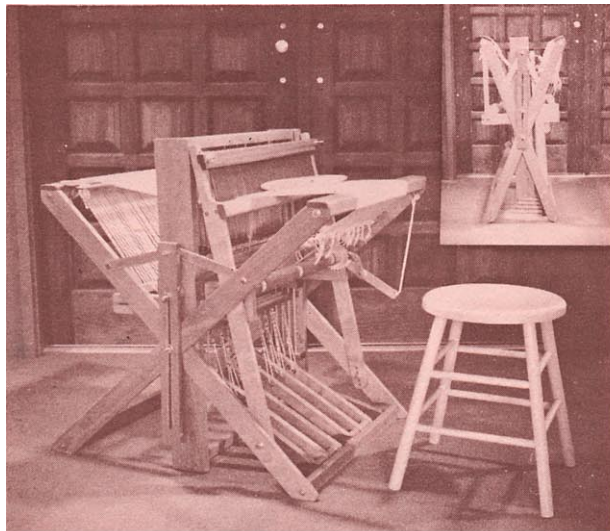
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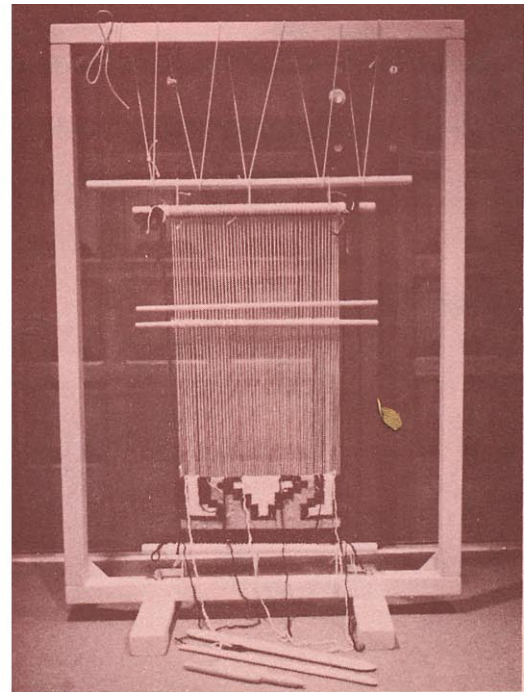
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DRAPERIES – SUMMER YELLOWS



If you don't like yellow, you won't like this sample. A student recently said she loved yellow for draperies and so I decided to try it.

This is a six harness weave but I show the selvage threaded on two separate harnesses. Gives a nicer edge this way.

Even though there are a number of different yarns in the warp, it is mostly all cotton. Only one yarn is not. The different twists, textures and sizes give an interesting effect in the warp. It's a paddle warping project, of course. Just put one repeat in the paddle - 10 ends. It's the only efficient way to do a mixed warp. When you mix a lot of different yarns, it takes less of each one and so you can use up the small quantities on your shelves. If you like the weave but not the color, just put together a similar group of yarns in a color you like and proceed.

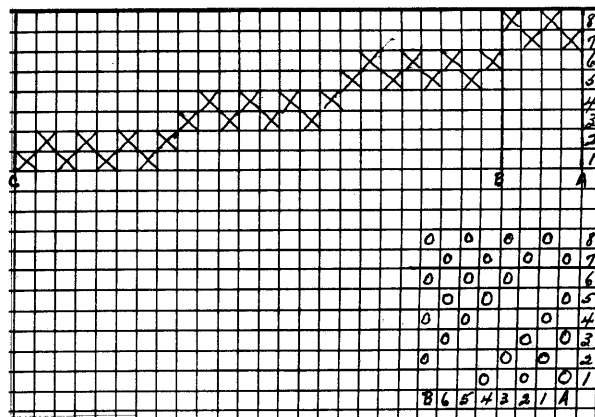
Order of Warp:

1. Pearl 5 – yellow; 2. 16/2 yellow; 3. 20/3 yellow;
4. Frostone – yellow varigated; 5. 16/2 yellow/orange;
6. Yellow cotton lace; 7. 16/2 yellow; 8. Pearl 10 natural;
9. Yellow cotton lace; 10. Yellow/orange linen/rayon.

Weft: Pale yellow Pearl 5, Canary Pearl 5, Yellow 5/2 texture cotton.

Reed: 8 dent - 2 per dent  
16 per inch

Threading and Tie Up



Threading directions:

- Thread A to B - 1 time
- Thread B to C - as desired
- Thread A to B - 1 time

Weaving directions:

Treadle 1 - 2 Yellow Pearl 5, 3 - 4 Canary Pearl 5, 5 - 6 Yellow 5/2 textured cotton. Medium beat. About 18 picks per inch.

To finish, steam press.